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ABSTRACT

Thirty outstanding records and tapes of traditional music and folklore which were released in 1985 are described in this illustrated booklet. All of these recordings are annotated with liner notes or accompanying booklets relating the recordings to the performers, their communities, genres, styles, or other pertinent information. The items are conveniently available in the United States and emphasize "root traditions" over popular adaptations of traditional materials. Also included is information about sources for folk records and tapes, publications which list and review traditional music recordings, and relevant Library of Congress Catalog card numbers. (BZ)

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AMERICAN FOLK MUSIC AND FOLKLORE RECORDINGS 1985
A SELECTED LIST

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American Folklife Center
Library of Congress
Washington, D.C. 20540
1986

INTRODUCTION

The Library of Congress first drew public attention to interesting commercial recordings of traditional American music in 1939, when Alan Lomax of the Archive of American Folk-Song (today's Archive of Folk Culture) published a list of commercially produced 78-rpm records. The annotated list was prepared "in order that the interested musician or student of American society may explore this unknown body of Americana with readiness."

The same goal underlies the American Folklife Center's publication of this third annual list of quality records and audio tapes of traditional American folk music and folklore. The list is not comprehensive, but is intended to provide a short, usable guide to important audio resources for educators, librarians, and all those who enjoy America's grassroots music and spoken arts.

A panel of distinguished experts selected the thirty recordings listed here from among two hundred titles submitted by producers, suggested by folklorists and ethnomusicologists, and proposed by Center staff. In keeping with guidelines established three years ago, we required that all entries:

—be released in 1985;

—feature cultural traditions found within the United States;

—emphasize "root traditions" over popular adaptations of traditional materials;

—be conveniently available to American purchasers;

—and be well annotated with liner notes or accompanying booklets relating the recordings to the performers, their communities, genres, styles, or other pertinent information.

The American Folklife Center hopes that publication of this list will stimulate an increase in the number of new, high-quality documentary folk recordings, leading ultimately to increased support and encouragement for those performers who preserve our country's folk heritage. The enthusiasm with which the first two editions of this publication were received, and the marked increase in the number and quality of the recordings submitted, leads us to believe that these aims are being served.

The annotated entries below are followed by information about sources for these and other folk records and tapes, as well as other publications which list and review traditional music recordings. Library of Congress catalog card numbers are included for the convenience of librarians and should not be used when ordering recordings. We hope that future editions of this list will include more recordings of folktales and other traditional spoken arts, a wider range of America's ethnic and regional traditions, and more records and tapes of American folk music issued abroad and distributed in the United States. To suggest suitable 1986 releases for consideration by next year's panel, or to obtain additional copies of this publication, please write to: Annual Recordings List, American Folklife Center, Library of Congress, Washington, D.C. 20540.

AFRO-AMERICAN

Free Hill; A Sound Portrait of a Rural Afro-American Community. Tennessee Folklore Society TFS-107. LP. Field recordings made in 1983 in Free Hill, Clay County, Tennessee, a rural community originally settled by freed slaves before the Civil War. This "folk history" documents "historical events, local characters, night rider incidents, blues-style songs, and sacred songs and speech" through tape-recorded interviews, songs, and church services. Recorded by Elizabeth Peterson, Tom Rankin, Bobby Fulcher, and Brent Cantrell. A 19-page booklet by Peterson and Rankin includes historical and biographical notes, along with transcriptions of interviews, song lyrics, and church services. Bibliographical notes; photos. LCCN 86-743170.

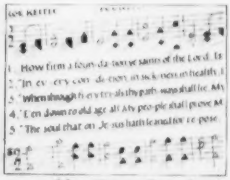
Lightning Hopkins; Houston's King of the Blues, Historic Recordings 1952–1953. Blues Classics 30. LP. Reissues of historic recordings by influential singer-guitarist Sam "Lightning" Hopkins (1912–1982), made before his rediscovery by the international blues revival of the 1960s. Jacket notes by Chris Strachwitz. LCCN 86-743150.

New Orleans Gospel Quartets 1947–1956. LP. Heritage HT 306. Recordings by quartet-style gospel groups based in New Orleans, Louisiana made after World War II. Vocal harmonies recorded a cappella and with piano or guitar accompaniment. Includes four previously unissued recordings. Sleeve notes by Lynn Abbott; photos. LCCN 86-743158.

Ma Rainey; Ma Rainey's Black Bottom. Yazoo 1071. LP. "Classic" blues recordings, 1924–1928, by vocalist Gertrude Pridgett Rainey (1886–1938), vaudeville singer and "race" recording artist. These historic recordings, produced by black recording executive J. Mayo Williams, feature several of "Ma" Rainey's original songs, some traditional material, and songs written for her. Accompaniment ranges from "downhome"-style guitar and piano to jazz bands. Jacket notes by Stephen Calt. LCCN 86-743171.

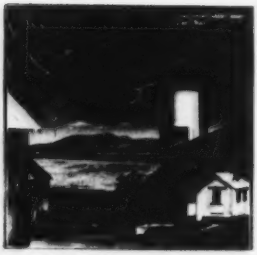
Louie Bluie. Arhoolie 1095. LP. Black string band music; soundtrack from the filmed biography of Tennessee-born fiddler Howard Armstrong (born 1909), accompanied by guitarist Ted Bogan, son Tommy Armstrong on string bass, and others. Jacket notes by Marty Pahls describe Armstrong's odyssey from the fish fries and medicine shows of Tennessee to Depression-era Chicago. They highlight the variety of his music, which includes blues, ragtime, gospel, country, Tin Pan Alley, Polish, and German tunes and songs. LANGUAGE ADVISORY: "Darktown Strutter's Ball" (A8) contains obscenity. LCCN 86-743145.

ANGLO-AMERICAN



Almeda Riddle; How Firm a Foundation. Arkansas Traditions 003. LP; cassette. Unaccompanied sacred songs and hymns by Almeda James Riddle (born 1898) of Greers Ferry, Arkansas. Primarily known for her extensive repertory of traditional American ballads, these recordings document "Granny" Riddle's store of religious music learned from her father, a shape note singing school teacher, and from local Free Will and Primitive Baptist congregations. Jacket notes by W. K. McNeil and George West; 8-page booklet of historical and biographical notes by McNeil includes complete lyrics and photos. Recorded by Gene Dunaway and Aubrey Richardson. LCCN 86-743148.

Dee and Delta Hicks; Ballads and Banjo Music from the Tennessee Cumberland Plateau. County 789. LP. Unaccompanied ballads, songs with banjo, and two banjo tunes by Dee and Delta Hicks of Fentress County, Tennessee. Dee and his wife Delta, though known to their neighbors as heirs of a vast musical legacy, have only come to the attention of the world outside their community in the last decade. Recorded by Barry Poss and Bobby Fulcher in the late 1970s. Jacket notes by Fulcher; 10-page booklet by Fulcher includes historical and biographical notes, interview excerpts, map, and photos. LCCN 86-743152.



Seems Like Romance to Me; Traditional Fiddle Tunes from Ohio. Gambier Folklore Society GFS 901. LP. Field recordings, 1983-1984, of nine traditional Ohio fiddlers by Jeff Goehring and Howard Sacks. Liner notes and 12-page booklet of historical, biographical, and song notes by Sacks, Goehring, and Susan Colpetzer. Map, photos, bibliography, and discography. LCCN 85-743117.

Uncle Charlie Osborne; Relics & Treasure. June Appal JA049. LP. Fiddle tunes and singing of Charlie Nelson Osborne (born 1890) from Russell City, Virginia. Accompanied by his son Johnny Cowan Osborne on banjo and guitarist Tommy Bledsoe. A 14-page booklet/poster by Richard Blaustein, Bledsoe, Charles Wolfe, Charles Seeman, and Douglas Dorschug includes historical and biographical notes, lyrics, and photos. LCCN 86-743159.

Great Big Yam Potatoes; Anglo-American Fiddle Music from Mississippi. Mississippi Department of Archives and History AH-002. Field recordings made by Herbert Halpert and Abbott L. Ferriss in 1939 as a joint project of the WPA Federal Music and Writers' projects and the Archive of American Folk-Song of the Library of Congress. Forty-four selections by eleven Mississippi fiddlers, with some banjo, guitar, or mandolin accompaniment. Ten selections include a second musician beating straws on the fiddle strings as rhythmic accompaniment to the bowed melody. A 16-page booklet by Tom Rankin, Ferriss, Tom Sauber, Gary Stanton, and Patti Carr Black includes historical and biographical notes, musical transcriptions, a bibliography and discography, and photos. LCCN 86-743161.

Sam and Kirk McGee; Volume I—Old Time Songs and Guitar Tunes. Old Homestead OHCS-170. LP. Historic commercial recordings, 1926–1934, by the McGee brothers, originally from Williamson County, just north of Nashville, Tennessee. Sam (an influential guitarist and mandolin player) and Kirk (singer, fiddler, and banjo player) were regular performers on radio's Grand Ole Opry. Their country music was influenced by jazz, ragtime, and other popular music forms. Several recordings feature Sam on the six-string banjo-guitar; other selections add fiddler Mazy Todd, Uncle Dave Macon on banjo, and singer Blythe Poteet. Jacket notes by Charles Wolfe; original 78-rpm recordings from the collections of John Morris and Frank Mare. LCCN 86-743163.

Favorite Cowboy Recitations. Cowboy Poetry Gathering, Western Folklife Center; no catalog number. Cassette. Twenty-five traditional and original pieces recited by twenty-five cowboys from ten western states at the First Cowboy Poetry Gathering, January 31–February 2, 1985 at Elko, Nevada. Compiled and edited by Hal Cannon for the Institute of the American West/Sun Valley Center for the Arts and Humanities; recorded by Cannon, Gary Stanton, Mike Korn, Carol Edison, David Brose, Warren Miller, D. B. Baxter, Jens Lund, Steve Siporin, and Jim McNutt. A 16-page booklet, edited by Meg Glaser with articles by folklorists Cannon, James Griffith, Bess Lomax Hawes, and Guy Logsdon, includes biographies of poets, transcriptions of four poems, photos, and drawings. LCCN 86-740066.

The Chuck Wagon Gang. Columbia Historic Edition FC 440152. LP. Commercial recordings, 1936–1960, by D. P. "Dad" Carter of Bledsoe, Texas and his children Rose Carter Karnes, Ernest ("Jim") Carter, and Anna Carter Gordon. Includes seven previously unreleased recordings by this influential country gospel singing group. Ernest Carter accompanies most songs on guitar and D. P. Carter plays mandolin on several. Other musicians and singers include Roy Carter (string bass), Howard Gordon (electric guitar), Eddie Carter (tenor), and Pat McKeehan (tenor). Jacket notes by Harold Timmons. LCCN 86-743151.

Lester Flatt and Earl Scruggs; The Mercury Sessions, Volume 1 and Volume 2. Rounder Special Series 18-19. LP. Historic first recordings, 1948-1950, of Lester Flatt, Earl Scruggs, and the Foggy Mountain Boys, an influential bluegrass band of the 1950s and 1960s. Singer-guitarist Flatt and banjo virtuoso Scruggs are accompanied on these commercial recording sessions by: guitarist Mac Wiseman; fiddlers Jim Shumate, Art Wooten, and Benny Sims; Curly Seckler on mandolin; and bassists "Cedric Rainwater" (Howard Watts) and "Jody Rainwater" (Chuck Johnson). Includes "probably the most famous five-string banjo instrumental of all time" on "Foggy Mountain Breakdown." Jacket notes by Neil V. Rosenberg. LCCN 86-743164.

Ray Price; The Honky Tonk Years (1951-1953). Rounder Special Series SS-22. LP. Early commercial "honky tonk" or "roadhouse"-style country music recordings, 1951-1956, by Texas vocalist Ray Price. Musicians include members of Hank Williams' Drifting Cowboys, The Cherokee Cowboys, and well-known Dallas and Nashville studio musicians. Jacket notes by Charles Wolfe. LCCN 86-743165.

OTHER ETHNIC GROUPS

Ach Ya!; Traditional German-American Music from Wisconsin. Folklore Village Farm Records FVF 301. Two-LP set. Field recordings made in 1946 by Helene Stratman-Thomas; 1984-1985 field recordings by James Leary, Philip Martin, Philip Bohlman, Marv Nonn, and Skip Jones; commercial recordings ca. 1939-1981. Unaccompanied German-language ballads, humorous and sentimental songs, childrens' songs, yodels, waltzes, schottisches, polkas, and marches. Instrumental selections include harmonica, concertina, button accordion, zither music, and performances by brass and dance bands. Extensive jacket notes by Martin and Leary. LCCN 86-743154.

Call of the Morning Bird; Chants and Songs of Palau, Yap, and Ponape, Collected by Iwakichi Muranushi, 1936. Audio Recording Collections, Bishop Museum ARCOS-2. Cassette. Historic cylinder recordings of the 1935–1936 Micronesian Expedition, an interdisciplinary project of the Bishop Museum of Honolulu in conjunction with Japanese scholars of the Saito Foundation Museum. Recordings by anthropologist Iwakichi Muranushi (1889–1966) include vocal solos, duets, choruses, chants, love songs, dances, and war songs. The islands of Palau, Ponape, and Yap have been United Nations Trust Territories administered by the United States. A 61-page booklet, compiled and edited by Elizabeth Tatar, contains translations by Maria Ikelau Otto and Vincent Anselm Parren. It includes transcriptions of Palauan, Yapese, and Ponapean lyrics and chants in their original languages with English translations, photographs, maps, and a bibliography. LCCN 85-71377.

Songs and Dances of the Eastern Indians from Medicine Spring & Allegany. New World NW 337. LP. Field recordings made in 1985 of Native American ritual, ceremonial, and social music from Medicine Spring Ceremonial Ground, Sequoyah County, Oklahoma and Allegany Reservation, Salamanca, New York. Recorded by Charlotte Heth and Michael Moore. The Cherokee and Creek Indians, originally from what is now the southeastern United States, were forcibly removed in the 1830s, when they settled in eastern and central Oklahoma. Their music includes singing and the playing of a ceramic water drum, coconut shell hand rattles, and terrapin-shell leg rattles worn by dancers. Seneca Iroquois music includes singing and the playing of a cylindrical wooden water drum, steerhorn hand rattles, a double-headed frame drum, and metal ankle bells worn by dancers. Jacket notes by Heth; bibliography and discography. LCCN 85-743087.

Lawrence "Black" Ardoin and His French Band. Arhoolie 1091. LP. French Creole *zydeco* music from southwest Louisiana by accordionist and singer Lawrence Ardoin. Other musicians include fiddler Edward Poulard, guitarists Dallas DeVille and Clarence Le Day, Sean Ardoin on saxophone, drummer Donald Ray Ceasar, Joseph Landry on bass, and Alfred Pete on "rubboard." Recorded in Crowley, Louisiana in May 1984 by Mark Miller. Jacket notes by Chris Strachwitz. LCCN 86-743144.

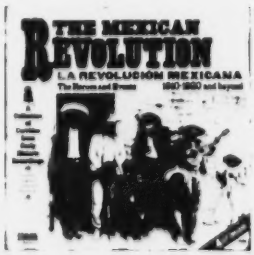
Michael Doucet with Beausoleil; Parle nous a boire. Arhoolie 5034. LP. Acadian French songs and dance music recorded by Mark Miller in Crowley, Louisiana on May 14, 1984. Michael Doucet on violin, vocals, and guitar; David Doucet, vocals and guitar; Errol Verret on button accordion; Billy Ware on triangle and other percussion; Tommy Alesi on drums. Jacket notes by Ben Sandmel with three pages of French lyrics, English translations, and headnotes by Barry Jean Ancelet. LCCN 86-743147.

Crowley Two-Step; The Legendary Jay Miller Series, Volume 40. Flyright FLY 604. LP. Historic commercial recordings of Acadian or Cajun music of French-speaking south Louisiana, originally recorded ca. 1948-1970 by J. D. Miller of Crowley, Louisiana. Waltzes and two-steps by bands featuring the button accordion, fiddle, steel guitar, and French singing. Includes six previously unissued recordings. Jacket notes by Bruce Bastin. LCCN 86-743153.

Dewey Balfa; Souvenirs. Swallow LP-6056. LP. Cajun music of French Louisiana by renowned fiddler and singer Dewey Balfa, accompanied by nephew Tony Balfa on guitar and percussion, accordionist Robert Jardell, and fiddlers Tracy and Peter Schwarz. Original waltzes and songs in the Cajun tradition by Balfa, along with a French-language version of a country song, a bluegrass-derived number, and a song co-written with Tracy Schwarz. Jacket notes by Tracy Schwarz and Barry Jean Ancelet; 8-page booklet with complete French lyrics and English translations by Ancelet; photos. LCCN 86-743168.

Santiago Jimenez, Jr.; Santiago Strikes Again. Arhoolie 3020. LP. *Música norteña,* Mexican-American *conjunto* music (polkas, *rancheras,* mazurkas, and waltzes) by accordionist and singer Santiago ("Jimmy") Jimenez, Jr., member of a respected South Texas musical family. Accompanied by Juan Garcia on *bajo sexto* (a type of twelve-string guitar) and Juan Viesca on string bass. Jimenez is joined by singer Juan Arocha on five songs. Recorded in the Jimenez home in San Antonio, Texas on June 5, 1963 by Chris Strachwitz. Jacket notes and photos by Strachwitz. LCCN 86-743146.

The Mexican Revolution/La Revolución Mexicana. Folklyric 9041-44. Four-LP set. Historic commercial recordings, 1923-1970, of *corridos* (ballads) about the Mexican Revolution and its aftermath. Before the development of the Mexican recording industry, Mexican and Mexican-American artists recorded in the United States, and they continue to play and make records for the large Mexican-American market today. Most of these recordings were made in South Texas and Los Angeles, with several from New York, Chicago, and Mexico City. Vocal duets predominate. Accompaniment styles range from a single guitar to *conjuntos* and *mariachi* orchestras. A 40-page booklet by Guillermo Hernández and consultant-translator Yolanda Zepeda includes historical notes, complete Spanish lyrics with English translations, a bibliography, a discography, and photos. Original discs from the collection of Chris Strachwitz. LCCN 86-743155.

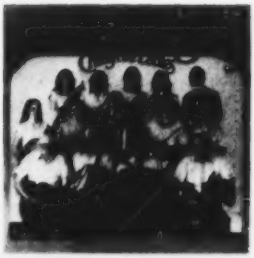


The Texas-Mexican Conjunto; History of a Working-Class Music, Texas-Mexican Border Music Volume 24. Folklyric 9049. LP. Historic recordings, 1935-1966, of *conjunto* or *música norteña,* a regional style of dance music developed in South Texas and the Mexican states of Nuevo León, Tamaulipas, and Coahuila. Most ensembles feature the button accordion and *bajo sexto,* a twelve-string bass guitar. Dances include polkas, *huapangos, rancheras,* and boleros. Jacket notes by Manuel H. Peña; produced in conjunction with and as an audio supplement to Peña's book *The Texas-Mexican Conjunto: History of a Working-Class Music* (Austin: University of Texas Press, 1985). LCCN 86-743156.

Pizmon; Syrian-Jewish Religious and Social Song. Meadowlark 105. LP. Field recordings of *pizmonim* (songs) from the Syrian-Jewish community of Brooklyn, New York made in 1984-1985. These songs feature Hebrew lyrics set to melodies in the Arabic tradition. Except for a solo demonstration of the liturgical use of two melodies, the songs are accompanied by oud and *darbekka* (drum), with violin on one selection. An 8-page booklet by Kay K. Shelemay and Sarah Weiss includes full Hebrew texts, English translations, and commentary by Geoffrey Goldberg. Produced by the Sephardic Archives in cooperation with the Program in Urban Ethnomusicology at New York University. LCCN 86-743160.

Jakie Jazz 'em Up; Old-Time Klezmer Music 1912-1926. Global Village 101. LP/cassette. Historic recordings of Jewish *klezmer* music played by New York City bands composed largely of immigrant Eastern European musicians. Many ensembles feature clarinet, trombone, accordion, or xylophone, and show the influences of European military music, American Yiddish theater music, American popular songs, Jewish folksongs and liturgical music, and the regional dances of Poland, the Ukraine, and Russia. Jacket notes and two-page descriptive insert, including transcriptions of comic dialogue, by Henry Sapoznik and Michael Schlesinger. LCCN 86-743157.

Cherish the Ladies; Irish Women Musicians in America. Shanachie 79053. LP. Traditional Irish music, performed by Irish-American women from Boston, Chicago, Los Angeles, Minneapolis, and New York City. Irish music had been almost exclusively a male domain until 1970. Since that time American women have been recognized as outstanding performers in both the United States and Ireland. Instrumental performances include combinations of fiddle, tin whistle, flute, accordion, guitar, *bodhran* (frame drum), piano, and drums, with two unaccompanied songs in Gaelic. Jacket notes by Mick Moloney; 12-page booklet of historical, biographical, and song notes by Moloney, with musical transcriptions and a technical discussion by Phillipe Varlet. Lyrics in Gaelic with English translations; photos. A project of the Ethnic Folk Arts Center. LCCN 86-743166.



Fathers and Daughters; Cherish the Ladies—Irish Traditional Music in America. Shanachie 79054. LP. Traditional Irish music by father-daughter ensembles from Chicago, New Jersey, and New York City. Instruments include flute, tin whistle, fiddle, accordion, melodion (a type of button accordion), tenor banjo, *uilleann* pipes, and piano. Jacket notes by Mick Moloney; 10-page booklet of historical, biographical, and song notes by Moloney, with musical transcriptions and technical notes by Phillipe Varlet. A project of the Ethnic Folk Arts Center. LCCN 86-743167.

REGIONAL FOCUS

The Kirkland Recordings; Newly Discovered Field Recordings from Tennessee and North Carolina 1937–39. Tennessee Folklore Society TFS-106. LP. Previously unpublished field recordings, 1937–1939, by scholar Edwin C. Kirkland and Mary Kirkland. Recordings of Anglo- and Afro-American singers, guitarists, and an autoharp player, primarily from the Knoxville, Tennessee area, as well as Walnut Grove and Pine Hill, North Carolina. Includes a unique 1937 recording of Afro-American women singing during work in the tobacco industry in Timmonsville, South Carolina. Jacket notes and 20-page booklet by Kip Lornell, Willie Smyth, and Charles Wolfe include notes on the collection, the Knoxville area, complete lyrics, and historical notes to the songs. Bibliography; photos. LCCN 86-743169.

Publishers of Listed Recordings

Arhoolie Records
10341 San Pablo Avenue
El Cerrito, CA 94530

Arkansas Traditions
c/o Ozark Folk Center
Mountain View, AR 72560

Audio Recording Collections, Bishop Museum Department of Anthropology
Bernice Pauahi Bishop Museum
Box 19000-A
Honolulu, HI 96817

Blues Classics
10341 San Pablo Avenue
El Cerrito, CA 94530

Columbia Historic Editions
CBS Records
34 Music Square East
Nashville, TN 37203

County Records
Box 191
Floyd, VA 24091

Cowboy Poetry Gathering
Western Folklife Center
Box 81105
Salt Lake City, UT 84108

Flyright Records
Interstate Music Ltd.
Box 74
Crawley
West Sussex RH11 0LX
ENGLAND

Folklore Village Farm Records
Wisconsin Folklife Center
Route 3
Dodgeville, WI 53533

Folklyric Records
10341 San Pablo Avenue
El Cerrito, CA 94530

Gambier Folklore Society
Kenyon College
Gambier, OH 43022

Global Village Music
Box 2051
Cathedral Station
New York, NY 10025

Heritage Records
Interstate Music Ltd.
Box 74
Crawley
West Sussex RH11 0LX
ENGLAND

June Appal Recordings
Box 743
Whitesburg, KY 41858

Meadowlark Records Division
Shanachie Records
Corporation
Dalebrook Park
Hohokus, NJ 07423

Mississippi Department of
Archives and History
c/o Southern Culture Records
Center for the Study of
Southern Culture
University of Mississippi
University, MS 38677

New World Records
701 Seventh Avenue
New York, NY 10036

Old Homestead Records
Box 100
Brighton, MI 48116

Rounder Special Series
Rounder Records
One Camp Street
Cambridge, MA 02140

Shanachie Records
Corporation
Dalebrook Park
Hohokus, NJ 07423

Swallow Records
Drawer 10
Ville Platte, LA 70586-0010

Tennessee Folklore Society
Middle Tennessee State
University
Box 201
Murfreesboro, TN 37132

Yazoo Records
245 Waverly Place
New York, NY 10014

For further listings and reviews of folk records, consult publications such as *American Music, Black Sheep Review, Bluegrass Unlimited, Blues Unlimited, Come for to Sing, County Sales Newsletter, Disc Collector, Ethnomusicology, JEMF Quarterly, Journal of American Folklore, Living Blues, Old Time Music, Sing Out!, Western Folklore,* and *Rockingchair* (a supplement of the *Voice of Youth Advocate*). *Ethnomusicology,* the journal of the Society for Ethnomusicology, publishes a "Current Discography" feature in each issue. In addition, the free guide *Folklife and Ethnomusicology Serial Publications in North America* is available from the Archive of Folk Culture, Library of Congress, Washington, D.C. 20540.

Mail-Order Sources for Folk Recordings

Alcazar Records
Box 429
Waterbury, VT 05676
(802) 244-8657

Andy's Front Hall
Box 307
Voorheesville, NY 12186
(518) 765-4193

County Sales
Box 191
Floyd, VA 24091
(703) 745-2001

Down Home Music
10341 San Pablo Avenue
El Cerrito, CA 94530
(415) 525-1494

Elderly Records
1100 North Washington
Box 14210
Lansing, MI 48901
(517) 372-7890, 372-4161

Rooster Blues
2615 North Wilton Avenue
Chicago, IL 60614
(312) 281-3385

Roundup Records
Box 154
North Cambridge, MA 02140
(617) 354-0700

For a more complete guide to folk record labels and direct mail-order sources, write for the free reference aid *Recording Companies in North America Specializing in Folk Music, Folklore and Ethnomusicology* (LCFARA 3), prepared by the Archive of Folk Culture, Library of Congress, Washington, D.C. 20540.

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